

WHOVIAN

DOCTOR WHO FAN CLUB OF AMERICA'S NEWSLETTER



TIMES

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Tom Baker

DOCTOR WHO
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Who's Corner

Hello again friends, Doctor Dave here. You are holding in your hands the first Whovian Times newsletter that ever came out on time! Are you proud of us? Up to now, the Times has always been an "irregular" quarterly. No matter how hard we tried, it has always gone out after our proposed deadline. Well, hopefully this is a promise of things to come...no guarantees, mind you, but we are trying!

You'll notice there are some advertisements in this issue. We are toying with the idea of producing six issues a year, without raising the cost of your membership dues (Chad and Ron say that dues won't rise...at least, not 'til Hades freezes over!). So, if we can sell some ads, we figure it will not only help us in our desire to add two more newsletters each year, but will assist us in producing a finer product. We have carefully screened all the merchants and their goods. It's all licensed by the BBC; they're all respectable dealers and their merchandise is worthy of our fan club members! So, in hopes that this experiment works (you enjoy their goods, they enjoy your business and we are able to put out two more issues a year), I personally wish to thank all the advertisers herein, congratulate them for their good sense in spending their dollars with us and urge you to support them.

You will notice our regular "Who is Doctor Who" article is missing from this issue. As DWFC is now two years (and several months) old, we have covered all five Doctors and most of their shows (briefly). We decided to finish up Peter Davison's Doctor with our center spread this time. In this, Volume Eight, the article is called "Review"; it will become more detailed. Hope you like it. We didn't want to spoil your 21st season and tell you everything about it; but Whovians, hold onto your hats! **Doctor Who** is getting better and better.

WHO'S IN THE NEWS? Topeka, Kansas seems an unlikely spot for the Doctor to wage an all-out battle with his worst enemies, but the battle rages as I write. The villain...is it a Sontaran? Daleks? Raston Robots? No, the villain is low funding for the PBS station. Whovian Mary Lou Schmidt was interviewed by the Topeka Capital Journal about the impending doom facing the Doctor. What makes this different from any other cancellation is that Mary Lou's local club is doing something about it. They meet every Saturday at the back of a local book store and plot their action. In fact, they so influenced book store co-owner Sam Clark, that he rented a sign at a local mall to announce the fate of the Doctor! They campaign for funds and are actively seeking a sponsor for the show. In short, they're working for the Doctor! In the same article, Dr. Dale Anderson, general manager of station KTWU in Topeka said "We might be able to look at it again if we were able to find an underwriter for it... (during the Festival '84 fund drive). But we normally don't pitch specific programs. Our appeal is usually a generic one. Television is a fragile life. Series come and go." Frankly, Dr. Anderson, I don't agree. And it's obvious that Mary Lou's club doesn't agree. If **Doctor Who** has weathered twenty-one years with the BBC, it will certainly stand up on any U.S. station for five years! The point I am trying to make, is that Topeka could just as easily be Chicago or Denver or Boston or Tampa with the dedicated work of a few good Whovians. PBS needs all the help we can give it in these days of budget cuts and money troubles. The loss of a single station from the "Doctor Who Network" should concern us all and make us all the more willing to support "our" PBS station. When you join your station, let them know that it is because they show **Doctor Who**; this is the best way to let the program director know that the Doctor should be a staple for the station for years to come. If your station is going to lose **Doctor Who** because of money, do something about it. Mary Lou's group did and because of their action, they may be able to save the show. It can't hurt to try, you've got nothing to lose and the Doctor to gain!

The following is a reply from a fan, Dr. St. George. We have been corresponding on various items and I thought you might enjoy some of her thoughts on Time Lord physiology.

Dear Dave,

Thanks for the reply to my letter and queries on Gallifreyan physiology. I can appreciate the time you spent in research and thank you for same.

Since the answers seemed to generate more questions, as they frequently do in all branches of science, I've spent some time going back into basic texts trying to put together all the facts and come up with a functioning organism.

*Let me say also that I'm not an internist, which would be ideal for aspects of this project but, finishing my training as an otorhinolaryngologist (ear, nose and throat specialist), so I must be forgiven for weakness in the areas of cardiac and pulmonary physiology. My references are Guyton's textbook

of Medical Physiology, 4th edition, 1971 and Harrison's Principles of Internal Medicine, 8th edition, 1971 and Harrison's Principles of Internal Medicine, 8th edition, 1977. (I'm dating myself -there have been several editions of each since these were in use.)

Anyway, what I've tried to do is analyze each bit of information in reference to human physiology then, relate the changes that might apply to Gallifreyans. A 60 degree body temperature - Normal human temperature is 98.6 degrees Fahrenheit. When the human body temperature falls to 94 degrees, its ability to regulate temperature is greatly impaired. Below 85 degrees, the ability is lost. This ability comes centrally from the hypothalamus. We also have local responses discussed later. Controlled hypothermia or cooling is used to reduce the metabolism in certain situations such as cardiac surgery. This reduces our O2 and energy requirements so no damage occurs to our central nervous system and other vital organs while the heart is stopped. Humans go into a kind of suspended animation at such temperatures. (You've heard of the "diving reflex"? It's the same kind of thing.)

I think one might interpret the Doctor's low body temperature in this fashion: He must have an exceedingly low energy requirement/basal metabolic rate. Perhaps his cellular biochemistry is totally different from ours. I considered that perhaps he functioned anaerobically (that is without the need for O₂) but rejected that in light of the fact that the end point of this metabolic path (fermentation) is alcohol instead of water. Perhaps that accounts for some of his personality quirks! Also this is considered a primitive means of energy production.

Our major source of heat is through thyroid thermogenesis and the action of ATP-ase (adenosine tri phosphatase, an enzyme) on the sodium pump of all our cell membranes. The amount of heat produced by our muscles can be varied according to need, e.g. we shiver when we are cold, and we autonomically regulate how close to the surface our blood circulates, in order to conserve or dissipate body heat. These are the local effects I mentioned before. So I was led to believe that in addition to a biochemistry that does not depend on the breaking of high-energy phosphate bonds for energy, he may also have an entirely different endocrine system. A wrench was thrown in the works, however, because our local PBS station recently ran "The Deadly Assassin", and in it they spoke about conserving glucose and producing adrenalin in a very human sympathetic response to combat.

However, the low body temperature and very low energy requirement can explain the minimal respirations. Hypothermic humans are pale, stiff, usually unconscious, have constricted pupils and shallow, slow respirations.

The term "bypass" respiratory system (or respiratory bypass system as the Doctor said in the "Robots of Death") is intriguing. I'm not sure if it refers to the minimal breathing requirement or perhaps the ability to bypass the need for mechanical ventilation. In the "Robots of Death" he did not inhale the helium and did not experience a change in voice. He also survived in the airless chamber when he hypnotized Sarah in "Terror of the Zygons", and numerous times he has withdrawn into a trance to protect his mind during which his body seems dead.

So to continue considering respiration - Respiration functions in several ways: it supplies O₂ for our hemoglobin to oxygenate our cells; it removes carbon dioxide the waste product of our metabolism; it works in concert with our kidneys to buffer our body fluids. The latter refers to keeping our systems neither too acidic nor basic, and allows our biochemical reactions to function in an optimal fashion.

Humans have a minute-volume of 7-8 liters/minute (500 cc's x 12-15 breaths/minute). Of this, 5 liters is useful for exchange of gases in the lung four breaths x 800 cc's. (The Doctor has been pretty tall in some incarnations - we usually calculate 10 cc's of air/Kg tidal volume)--this gives him a minute volume of three liters or a little more than half of what we require. I suppose this could go along either with the very low energy requirement or could mean that his lung is designed to provide more surface area for gas exchange. However, on the basis of the statements about glucose and adrenalin I'm assuming his cellular respiration is the same as ours, which means that he ultimately needs the same amount of O₂.

In order to make up the difference he either has to extract more oxygen from each breath, in the same amount of blood, or somehow increase the blood flow through the pulmonary circulation. If he indeed has two hearts and a secondary cardiovascular system perhaps he has two capillaries to each alveolus instead of one thereby making up the difference by pushing twice as much blood through the lungs.

Anyway, this is what I came up with. I beg the indulgence of any adept scientists out there who can pick holes in my theory, and I wish they would do so. I'd love to hear someone else's interpretation. Please let me know if this is what you had in mind for your feature...I'm still trying to decide if I'm going to ask you to withhold my name, only because of the

terrible razzing I'll probably get from my colleagues!

Recently, there have been several letters concerning the Doctor's real name. Lots of controversy! Is it Thete; is it Feet; is it Theta Sigma; is it non-pronounceable to humans, etc. I'm sure we humans could pronounce it if the Doctor wanted us to know it. After all, we can pronounce Nesbin, Time Lord Leader of the Shobogans; Chancellor Goth, a Prydonian Time Lord; the Doctor's old teacher, Borusa, etc. The "spoken" language on Gallifrey is certainly one we understand. It is a Time Lord gift to us. If you see **Doctor Who** in an English-speaking country, it is in English; in Japan, in Japanese, etc. I suspect the written language of Gallifrey is a higher form of mathematics; one we possibly would not understand.

However, the fact remains, so it would seem, the Doctor really doesn't want anyone to know his real name. Actually, I can't say that I blame him. If I were a time-traveller, I certainly wouldn't want anyone knowing my name. Would you? It could cause all sorts of difficulties. Look at the problems it created for the famous historical figure the Comte de St. Germain. He was supposedly the son of Prince Ragoczy of Transylvania. It is chronicled that St. Germain was born in the year 1710. However, the famed Countess Gergy declared she had seen him in the same year and guessed his age to be forty to forty-five years old. While the church at Eckernforde contains a record of his death in 1784, he was seen as a speaker at a Masonic conference in 1785 and even later in 1788 in Venice! The last historical account of this mysterious man was in 1822 when he was seen embarking on a trip to India. He appeared to be in his mid-forties!

The Comte de St. Germain probably should have changed his name before 1822. I guarantee you he goes by a different name today. So for now, at least until such time when the Doctor wants us to know his real name, I'm simply going to call him the Doctor!

HEALTHFUL AND THEN SOME: The answer to the Great Celery Mystery! At last, it is revealed why the Doctor wears celery on the lapel. It is not because he will always know from where the next meal is coming. The correct answer comes from the serial "Caves of Androzani". Peri asks the Doctor, "Why do you wear that stalk of celery?" The Doctor replied that he was allergic to certain poisonous gasses found in some atmospheres, and when that gas was present, the celery would turn purple. When asked what he would do then, the Doctor replied, "I'd eat the celery! If nothing else, it is good for you!" Later in the show, he says that celery has a remarkable healing power for Gallifreyans (10 points for all who gave that answer). This comes directly from Whovian Lawrence Buckley. It seems Lawrence had the pleasure of being in England at the time the show was broadcast and was kind enough to fill us in when he returned. Thanks, Lawrence, for solving the great celery mystery.

IN PURSUIT OF TRIVIA: And I just know I'm going to catch a lot of flak on this one. So, with shoulders squared and jaw set, it's into the fray with the correct answer for the last trivia contest: 1. "The Time Meddler" by Dennis Spooner. Susan is not a Time Lord, she is a Time Lady. 2. "The War Games" by Malcolm Hulke and Terrence Dicks. Not a great deal of Gallifreyan scenery in this show, but it is the first time we get to see ANY of it! 3. "The Time Warrior" by Robert Holmes. No question there. 4. "The Armageddon Factor" by Bob Baker and Dave Martin. This is where I imagine I'll get the most letters. While Theta Sigma may or may not be the Doctor's name, it is the name by which Drax knows and originally addresses him. It is very doubtful that the Doctor would go around using some Time Lord coding as a nickname and I see no good reason why Drax would call him by that coding. The adaptation of the show by Terrence Dicks, on page 95, says that Theta Sigma is a kind of Time Lord coding. As the novels are just adaptations of the show albeit with a little enhancing, I believe Terrence Dicks is in the dark with the rest of us. So, until something else is said about this subject by John Nathan-Turner or another writer, Theta Sigma is the most logical choice.

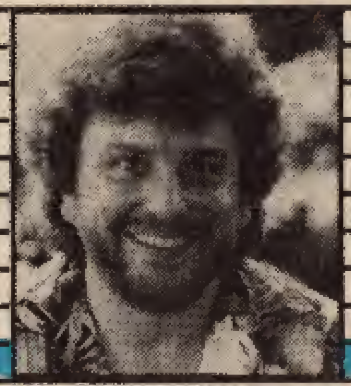
Many congrats go out this time to Kathleen DeVito of Palmyra, New York. She had the first correct answer, postmarked March 26, 1984. Thanks to all who entered and be on your toes for the next contest!

This is the third time that Who's Corner has appeared in the Times. So far, the response is terrific. I am having a blast answering your questions (and some are real stumbers!). What do you think? This is your place to answer the club. I realize that not many letters get into the column, but then there has been so much to tell you. What would you like to see in this spot? More news? Letters? What do you think Who's Corner should be? Is it meeting your needs as a DWFC member? Let me know what you think. Until next time, in this space, I remain, as always,

Doctor Dave

And now, for the third trivia contest: It's just a lone question this time, but it is a tough one! What is the exact distance from Earth to Gallifrey? First correct answer I receive postmarked after June 25, 1984 (and yes, I know it's a Sunday) will take it. May the best Whovian win! Please address all correspondence "Attn: Doctor Dave"

A Chat with Doctor Who Producer John Nathan-Turner



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Here it is, the first bit of news on the 22nd season. The first story scheduled for the new season is "Attack of the Cybermen" by Paula Moore (only the second time a "Who" story has been written solo by a woman) and scheduled directing duties go to Matthew Robinson (of "Resurrection of the Daleks" fame). John Nathan-Turner made the announcement in San Francisco that the "Who" staff was working on bringing a crew to film in the United States this year. Unfortunately, when we talked, he said that the plans did not come together, and consequently, the Doctor will not land in the United States this year.

DWFC: You just returned from Australia. How was your trip and did you find any more missing episodes?

J N-T: The trip was fantastic. We didn't find anymore episodes, unfortunately. I think that the one they turned up was a kind of miracle. They're still searching in some areas of this country. But, no, there is nothing at ABC in Sydney at all.

DWFC: In the 21st season, you went on location to shoot in the Canary Islands. How do you go about selecting a location and then convincing the BBC it is something they want to do?

J N-T: Consulting the BBC doesn't come into it because we are all sort of self-contained units. What happened with the Canary Islands location was that I was shown, by some friends, some photographs of the landscape of Lanzarote. I decided from that, that it would be an ideal place to do a **Doctor Who** episode. We then commissioned a script involving Lanzarote. Our writer went to reference books and holiday magazines and capitalized on what was there. We gave him a brief that said, "We want Lanzarote to be Lanzarote on the one hand, and an alien planet on the other." Providing I come in within my budget, I don't need to consult anyone higher than myself. That is, unless it is somewhere like America, where the cost is prohibitive. Going to the Canary Islands was relatively cheap.

DWFC: Do you go in advance of the crew to scout locations, or is that pretty well decided already?

J N-T: Usually the script comes first, certainly in draft form. Either the Production Manager, the Director or myself will go out depending on who is free at the time. One will go to the location, and upon return use the knowledge gained to perhaps re-adjust the script. In the case of the Lanzarote shoot, the Director, Fiona (Fiona Cumming) knew Lanzarote anyway. The initial draft came in. I was unable to go, so she went with my Production Manager, my Production Assistant and my Script Editor. Obviously, adjustments were made when they came back as to what we were going to do on film.

DWFC: What is your production schedule like? Do you commission scripts in January and film during the summer?

J N-T: It all depends. You have to remember that to make twenty-six **Doctor Who** episodes, in terms of activity in the office, it takes about 13-1/2 months of the year! We are commissioning at any time. We start actual shooting at the end of May and continue on into February. We start again the following May. We are always working ahead!

DWFC: So you set up a block of studio time and tape, with maybe a few weeks between blocks?

J N-T: Yes. The average four-parter, if there is such a thing, usually takes five weeks. The first week is filming on location, then we rehearse for eight or nine days, and then into the studio for two days. We rehearse again for eight or nine days, then have a three-day studio. Usually we back-to-back. We might come out on a Friday evening, having finished a four-part story and start filming on the next one Monday with a completely new team. We have a fortnight gap once a year, this year in October, otherwise, it is straight through.

DWFC: I heard that there might be a new **Doctor Who** play

or movie. Do you know about any plans for these?

J N-T: There's going to be a **Doctor Who** play in Chicago. I think it's called "Doctor Who and the Inheritors of Time". It was written and is being directed by John Ostlander. No "Who" people are involved. There are no plans for a "Who" movie.

DWFC: Do you have any other stories in the 22nd season scheduled yet?

J N-T: No, he said plaintively. No, unfortunately. We were going to do "Space Whale", but changed our minds. We don't have anything else scheduled so far.

DWFC: Is there any type of story you would like to see done?

J N-T: No, I'd like to keep going with the wide variety we do. We do a sci-fi story, a historical story, then another sci-fi. I like that format. There is nothing I'd like to do, other than to do a show in America.

DWFC: "Who" bloopers, do they exist?

J N-T: There is a reel of bloopers from the special ("The Five Doctors"). They are staying with the BBC at this moment. Bloopers over here have to be cleared with every actor concerned. That's something we've not yet gone into. I hope we will go into it in the next few months.

DWFC: Do you read and give final approval of all stories, books, etc., to keep them in line with what you are doing on the show?

J N-T: Yes. You should see my file of reading here! There are two novels, the next issue of the "Doctor Who Monthly", rough scripts that are under consideration for this season...also, there is a **Doctor Who** knitting pattern book.

DWFC: How did you come to choose Nicola Bryant for the part of Peri?

J N-T: I auditioned an awful lot of girls. I essentially was looking for a full-blooded American girl. Nicola is not full-blooded as such, she was born in this country, but spent a lot of time over there. She does speak with a natural American accent. Nicola, simply, was the best.

And you're the best, J N-T! Thanks for the exclusive on the American filming, and here's hoping that you sign on to produce through 1986!

We thought we should take the opportunity, at this time, in this particular space, to thank all of you for your participation in and support of the Doctor Who Fan Club of America. Although we had a few members in October of 1981, we officially started the fan club in March of 1982. As of this moment, DWFCA has over 20,000 members and, to our knowledge is the largest active fan club, of any type, in the world! We know there are other "fandom" clubs (Star Trek, Michael Jackson, etc.) around, but is there another fan club that produces newsletters, conventions/festivals, merchandise, with correspondences, phone lines, etc., that is the size of DWFCA? We don't know of one. Please inform us if you know of one. Anywho, we want to thank you and congratulate you for your part in this great organization. Even better news is: we are still growing! Tabulations have not come in from May (1984); however, in April (1984) Whoquarters received approximately ninety new members each day! Most fan clubs (of any nature) would love to have our weekly total of new members as their entire membership. We must be doing something right, eh? Of course, **Doctor Who**, BBC and all concerned have something to do with our success.

Another point we would like to bring up is our international memberships. For some reason, we are picking up members from Canada, Australia, New Zealand, England and Scotland, all the time. Unfortunately, the postal service charges are two to five times more for mail going outside of the United States. We, therefore, must charge more for an international membership to DWFCA. Note: On page 10 there is a special form for international membership. If you live outside the United States, membership to the Doctor Who Fan Club of America will cost \$10.00 (American currency); please use the international form.

Another point we would like to bring up is the "Change of Address" form. If you move, you must send in some type of notification regarding your change of address. Whoquarters received approximately four hundred newsletters that indicated certain people moved and did not inform us. Not only is this costly to the fan club insofar as our return-postage due, but also, it is costly to Whoquarters in that most of these people call us and complain because they haven't received their newsletter! It takes us over twice the amount of money to, then, get a newsletter to the member. Please be

A Word From Whoquarters

conscious of this problem. Ultimately it costs Whoquarters more time and appropriation than it is worth and the rest of the members "pay" more than they should. In the future, these returned newsletters will go in a "dead file" marked "Mental Midgets".

* Correction from our Volume Seven issue of the Whovian Times: All photos from "Doctor Who - The Early Years" should have been copyrighted "BBC Photographs" (there you are Brian).

Also, we found out that the royalties DWFCA and other BBC-licensed merchants pay, eventually find their way back to the **Doctor Who** series. Although it is not the job of Whoquarters to seek out and prosecute "bootleg" merchandise, it is a good case for "not supporting" black market **Doctor Who** paraphernalia. If you are purchasing **Doctor Who** merchandise, try to purchase licensed items (there you are Christopher).

Remember, whenever you write to Whoquarters, if you expect a reply, enclose a SASE (self-addressed, stamped envelope). Additionally, our incoming calls on the toll-free have been limited to merchandise orders and short questions. Fans have been good about not calling with rambling questions/statements, since we asked for co-operation. Again, it is extra time and money that we would like to avoid. We thank you for your co-operation. The toll-free number is operational between 10 AM and 3 PM, Mountain Standard Time.

* One of the many requests we receive at Whoquarters is for back issues of the Whovian Times. Actually, we only have a few copies left ourselves! Re-prints would be costly and besides, lots of fans (we're finding out) like to trade past issues, etc. All this in mind, your past issues are now collectors'

items (as this one will be, soon). We've decided to let our past issues "rest in peace"! There are no plans for re-prints at this time.

An important item we would like to mention is a warm thanks to all our advertisers in this issue. Their merchandise is licensed and has been screened by DWFCA. The extra revenue they have provided to us has allowed us to have your newsletter printed by USA TODAY, a very fine publication. Although there will, no doubt, be some printing problems to iron out in the future, USA TODAY is capable of printing the color shots we like to run. We urge your support of the Whovian Times advertisers; hopefully, they will continue to advertise in our publication.

Last but not least: We will be involved with all the **Doctor Who** conventions you see promoted in this issue. If you can make it to any of them, please stop by our tables and introduce yourself; we would like to see as many of our members as possible. Also, please note the coupon for a free **Doctor Who** gift (on page five). You must first have the coupon stamped at the registration table, then bring it to our table for your premium. Guess that's about it for now. Hope you enjoy your newsletter. Keep up the good work - recruiting new members. If each of our members recruits just one new member this summer, that would be great. Have a wonderful summer and we'll see you at the next convention in your city.

Whovistically yours,

CHAD Ron

Chad and Ron
Co-Founders DWFCA



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1984 BBC PHOTOGRAPHS

The choice of Lalla Ward to play the Doctor's aristocratic companion, Lady Romana, was another of those wonderful accidents that seem unique to **Doctor Who**. She is, in fact, the Honorable Lady Sarah Ward, daughter of the Viscount and Viscountess Bangor; therefore, her personal background became very useful for the part. **Doctor Who** fans who enjoyed her portrayal of the second Romana, in the forty episodes in which she played the part (not including "Shada"), would agree that Lalla's own qualities of fortitude, determination and elegance shined brightly for the series.

Lalla attended the famous Central School of Speech and Drama from 1967 to 1970. When she entered this drama school of high repute in the United Kingdom, she was but sixteen years of age. Normally, the school only accepts applicants of eighteen years or older. Although she had no practical acting experience, her charm, confidence and intestinal fortitude soon made her a star pupil. "Nothing was too ambitious. I played some wildly unsuitable parts there, but I was learning all the time, getting accustomed to professional acting." Within a month of departure, she received her first part in a Hammer film, "Vampire Circus". Since that time, she has enjoyed great success in film, stage and television. Some of her more notable appearances have been in "Rosebud", "The Prince and The Pauper", "Shelly", "Leap in the Dark", and "Who Pays the Ferryman?", as well as being a regular castmember in the very successful BBC series, "The Duchess of Duke Street".

Lalla Ward's introduction to **Doctor Who** was actually a six-week story audition. She played Princess Astra in the final story from the Key to Time series, "The Armageddon Factor". "Naturally, at the time, I had no idea it would blossom into the offer of a regular job. I was fortunate because when I joined, I knew everybody, so the 'first-night-nerve', so to speak, were not so concentrated. Everybody had been so surprised at Mary Tamm's decision to leave...it was all so quick. Before I knew it, there I was, the new Romana!"

A lot of actors who have worked on the show have testified to the difficulty of having not only to interpret a part in the usual way, but also having occasionally to re-write it...all in the space of a few short days! "It was never easy to do **Doctor Who**. It was very hard work, very taxing at times for all sorts of reasons," Lalla confides. "We used to have the most awful problems with our writers. Tom and I used to have to re-write most of our dialogue with our director, usually because it wasn't right for the parts we were playing. And it happened from the very start! Our actual rehearsal time, which was incredibly tight, was reduced still further as a result. The program was always a heavy workload."

Still, not to seem overcritical, Lalla does admit that the writers were under extreme pressure as well. "They had to work under severe limitations, and in making it adventurous, the characters were often neglected. In some ways, I felt the show was more about people than adventure situations."

Lalla Ward brought her own very distinctive style to **Doctor Who** in the form of her costumes. The school girl outfit in "The

City of Death", the stylish bathing gear in "The Leisure Hive", the riding look in "The Horns of Nimon"...were all her idea. "I'm ashamed at the way I bossed my poor designers around! They would suggest something, which might have been alright, but then I'd see myself in something else, so I would insist on that. They were always letting me have my own way, so I had a tremendous time. I always bore in mind what would appeal to the viewers and make them laugh. I took the whole thing to its limits because I knew I'd probably never have such a chance again."

The adventure "The City of Death" was to have been Lalla's most challenging and memorable story. They shot loads of scenes in the rain and in the cold. It was all done in such a short period of time. "There was no glamour in it at all!"

Her favorite story was "State of Decay". "It had the most amazingly real designs. The sets made me feel so eerie, it wasn't difficult to act. I think perhaps the horror element was overplayed, but it was a powerful script, one of our best, and beautifully directed."

Of course, most of the fans reading this article probably know a bit about the relationship between the Doctor, Tom Baker and his co-star Romana, Lalla Ward. Not to get into a juicy detailed super-market magazine-type story...the relationship between the two did, in fact, blossom during their days together in **Doctor Who**. Soon after she left the series, she and Baker were married. Unfortunately, it was not "in the cards" for their marriage to last as they only stayed together for some sixteen months. "Of course it's something I feel sad about. I loved...and in many ways, still love Tom very much. The trouble was, our careers came to be just as important as each other, and we grew apart. I was angry at the suggestions that it didn't work because I was too young or that Tom was unreasonable to me. We just irritated each other occasionally; we weren't close enough, I suppose."

Although their marriage didn't work, Lalla Ward has a sincerely high regard for Baker on a professional level. "He works incredibly hard, too hard. He's a perfectionist at heart and with **Doctor Who** we often didn't have time for perfection. He loved the fans he got from playing the Doctor...especially the children. He always kept up an incredibly conscientious image while he was in the series; he never smoked or drank in public. That was something he saw as his responsibility. He is a superb actor and his popularity reflects this."

Lalla left the series at the peak of her popularity. This fact was significant in her decision. "I know it's a cliché, but it's best to go out on top. I'd had my era; it was time for a new look and the program never keeps its cast for too long anyway. I'd made up my mind before the start of recording the new series that I'd like to go halfway through. John (Nathan-Turner) had exactly the same feeling, so we had no conflict over the decision. It was entirely amicable and a relief, because I had been dreading telling him...and vice versa, I think."

Leaving the show after "Warrior's Gate" seems to have left Lalla with mixed emotions, still. "I absolutely loathed that story because it was my last one. I felt peculiarly regretful, I'd become so very close to the show, I was conscious the whole time of this being the last one. I was leaving part of me behind with it and I was miserable. Everyone was kind and understanding, but it didn't change my feelings about it. On the other hand, I knew I'd had my time and that was that. I had dreaded the idea of becoming predictable. The story itself was a good one...a fine 'leaving story' with a sufficient air of mystery to it. I hadn't wanted to be killed off or fall in love or anything tame and silly. I was pleased that I got a nice open-ended departure. I was also delighted I got K-9 as company; it somehow eased the break. An excellent story...good for Romana, but terribly sad for me."

Although Lalla Ward is an accomplished actress of renown, both of stage and screen, and even with the tremendous pressures of television, that medium remains her most favorite. "I discovered quite early on that a camera never lets you down. Your acting is unrestricted by its presence whereas an audience will react in different ways. I love the theater and I do like to work 'live' every so often, but my first loyalty is to television. I feel a sense of attachment and the atmosphere of television is right for me."

The character of Romana attracted a great deal of attention from both the press and fandom. Although it greatly took Lalla by surprise, it seemed to suit her perfectly. "I was staggered at first by the sheer volume of mail I received. I just didn't have time to answer it all. What's even more surprising is that since I left, I still get the letters! It's both appreciated and flattering." **Doctor Who** and its fans are very fortunate to have been graced by the presence and talents of Lalla Ward. We shall remember her fondly, always.



1984

The following is an excerpt from the **WHOVIAN TIMES** Volume Two. It is an article we picked up from a fan who found a piece that Tom Baker had written about himself in "The Sunday Times" several years ago. When we ran the column (in 1982) we received many positive letters from our fans (then, about 2,000 in number). I kind of like it...it gives you a little feeling of the roots, heart and soul of this old rascal we fondly refer to as the Doctor.

"You could say that yesterday was fairly typical of a day in my life when we're not recording **Doctor Who**. I woke up at 5:15 AM in a brown cork-lined room in Soho and then got into bed. But where am I? I dreamt about a tall, thin woman, but who is she? I suffer recurring images of tall, skinny ladies. They look so good and really release all those fantasies. I woke up again and it was 6:10 AM. I got up and began the daily process of dragging my feet to their final destination at night. I was hit by terrible waves of anxiety. The feeling of loneliness that smacks of self-pity. I drank a glass of water and felt for a toothbrush wondering where on Earth I was. If I had a radio, I would have put it on but it's too early, of course, for Radio 3. The anxiety persisted and I thought 'suicide is the answer'. I got out of bed and looked at some electrical flex. The ceiling was too low. How could I have hanged myself in a room that was only 5' 10" high? I gave up the idea, found a radio and switched it on. I heard some news and my anxieties instantly increased. Then I took a sly bath and checked my pockets. I found 114 pounds and a pair of clean underpants and began to walk confidently."

"All you really need for confidence is always to have a toothbrush and a hundred or two in your pocket. Usually when I wake up in a strange house, I like to get out before 'they' wake up, without leaving a single clue that I've been there. I went out and bought 'The Times' and read the obituaries. There was no pleasure in them for me. Then I went to Valeries on Old Compton Street for some coffee and tried to do the crossword puzzle. At 9:30 AM it was 'voice-over' time at Soho Recording Studios. I performed for Norsca Foam Baths and they seemed pleased by my enthusiasm. I find it quite interesting to try and give credibility to a blatant sell. After the voice-over, I signed an autograph for a child called Donald-bain and a few minutes later I signed one for a child called Wei Peng. There is a constant stream of hallos, nods and autographs...all very good medicine for anxiety. At mid-day, I went to the Yorkminster for a drink and the hope of seeing Eva Johanson; also hoping for the miracle that I might see someone I had never seen before. I bought 10 pence worth of money from Gaston (Gaston Berlemont, the Guvnor, charges 10 'P' to cash a cheque...it's the cheapest cash in town!). After lunch at the Paparazzi (I usually eat the calves liver and bacon), I went to a rehearsal at the BBC at North Acton...it's Kafkaville. I worked for a bit as a paid fantasist and it went quite well. On the train back to town I tried to learn some lines, but there was a girl sitting opposite to me with a transistor. It was playing 'I Am Your Automatic Lover'. Curiously, I felt embarrassed. I wonder why? Another wave of anxiety swept over me. At tea time, I arrived at the Colony Room Club and Francis Bacon bought me a large gin and

Continued on Page 15

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Wherever the Doctor's travels may take him, one thing is certain, monsters and aliens are never too far away. Ever since the Daleks made their debut, **Doctor Who's** path lay inextricably enmeshed with its monsters. Indeed, even though (judging from the letters we receive at WHOQUARTERS) there are mixed emotions about the aliens of **Doctor Who**, one way or the other, we are aware of their popularity. Some of the alien monsters are more successful than others. There are definite reasons behind the popularity of one monster or the failure of another.

The word "monster" implies a misshapen creature of evil; however some of the **Doctor Who** monsters have proven themselves to be paragons of elegance, beauty and civilization. The kindly Tharils are examples of the first category, the Menoptera embody the second while the hideously proportioned Rills turned out to be far better illustrations of civilization, both mental and cultural, than the feminine Drahyins from the same serial, "Galaxy Four". Success or failure of an alien monster depends on a number of ingredients which must be mixed to just the right consistency for the final result to work. This recipe starts with the script, not just for the dialogue but also for the first draft on how the monster will be presented in a scene and with the particular set. Will the monster be kept back until the end of the first episode or will we see tantalizing glimpses of it from time to time all the way through the opening chapter. Although the dialogue is important, it isn't nearly as important as the presentation of the lines. Good direction often times will hide bad lines.

The aliens/monsters of **Doctor Who** can actually be placed in three distinct categories. The first would be the "things-from-another-world" category. These beings are meant to horrify us in both deeds and appearance. Examples from this first group might include the life-absorbing Krynoid plants from "The Seeds of Doom" or the giant Wiirn from "The Ark in Space" or the Virus Nucleus from "The Invisible Enemy". Other examples in this category would be the Sontarans, the Axons or even Sutek; all with a lust for power and their respective obsessions for war and evil.

The second, obvious category would be robotic. Sometimes the robots of **Doctor Who** are portrayed as instruments of death as in "The Robots of Death" with the Durns, Vocs and Super Vocs or the giant robot in Tom Baker's first story, "Robot". Other robotic characters, like K-9, while adept as a formidable adversary, are really a portrayal of a sort-of sterile warmth. As in the case of K-9, this robot holds immense charm and fascination for viewers young and old alike. A sub-category here could be the case of the half mechanical, half organic-type being. The Daleks and the Cybermen are perfect examples.

The third category is somewhat more vague. For a lack of a better word, we could simply call them "creatures". These tend to be more organic in nature but not necessarily malevolent for the sake of ambition or greed. Good examples of these "creatures" might be Kroll from "The Power of Kroll" or even the ambassador from Tythonus who portrayed the creature in "Creature From The Pit". The Marshmen from Alzarius in "Full Circle" were solid **Doctor Who** creatures which, while hideous in appearance were not truly evil. There were examples like the Foamasi from "The Leisure Hive" that were creatures of both good and evil or the Nestene Consciousness, a cosmic intelligence that looks like a cross between a crab and an octopus that is totally evil.

Of course, one of the most important aspects of an alien monster is the actual design. Monster making is an art form that is affected by changes in the media like everything else. What may have worked nicely in the mid-sixties, just doesn't make it in the eighties! Oh it's possible to expect some of the adults to gloss over some of the faults in a monster's design, but when it comes to the children...forget it! To a child, the monster he or she sees is totally real; the notion of it being an actor in a suit should be out of the question. The true test comes from the believability of the children. If they are taken in or frightened by what they see, the design has been well done. If they have the slightest question or thought of authenticity, the design is considered a failure and it's back to the old drawing-board.

ALIENS CREATURES and other NON-WHOMANOIDS

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One of the people most responsible for the more successful alien monsters of **Doctor Who** is the very talented John Friedlander. Mr. Friedlander's association with **Doctor Who** goes back to the sixties during the Troughton era. He designed the facial appliance for Commander Slaar, the Ice Warrior from the six part story, "The Seeds of Death". The design was one of the first of its kind: the appliance itself was a thin layer of latex rubber fashioned to look reptilian in nature. It fit actor Alan Bennion's features perfectly and ran from the nose, over the mouth and around the neck. Friedlander recalls, "The first stage of making this mask was taking a cast directly from Alan's face. I used the sort of plaster bandage that doctors used to use to wind around broken legs." The technique provided the opportunity for him to make the first full set of masks for **Doctor Who** which were worn by the Ogrons in "The Day of the Daleks".

"I always wanted to be a sculptor," said Friedlander recollecting his school days. "I went to college and studied sculpture and stained glass. I then went into the National Service and when I came out I tried to freelance for a bit which was difficult then, especially if you were not known at all. Eventually I went into advertising and exhibition work. I stayed with the same firm for seven years designing point-of-sales units and display sculptures. I also made little animated models for the department stores at Christmas time."

John Friedlander joined the BBC in 1960 as a sculptor. When he joined the visual effects unit there were only five other employees in the unit, which was a sub-division of the graphics department. "I was the first effects sculptor they ever had. At the beginning though, I was just the assistant - doing a bit of everything - holding the hammer, that sort of thing! We had such a small workshop in those days that only two people could work at one time while the others watched. It was a tiny little office by Graphics in the Television Centre. You had a hand saw and a hack saw, but little else. Our department really wasn't involved with **Doctor Who** until we re-designed the Daleks. The first Daleks were a bit thin and I don't know if they worked all that well."

Friedlander's creations for **Doctor Who** read like a roll call of every memorable alien to have been seen in the series: Sutekh, Kraals, Ogrons, Zygons, Sea Devils, Draconians, the Wiirn, the Sontarans, Davros and the Vogans from "Revenge of the Cybermen". The striking feature of his masks are the realistic look he manages to achieve. His finished alien genuinely looks like he comes from another world...the mouth articulates, the eyes are visible and the skin texture leaves little doubt. Basically, the technique is as follows: first he takes a cast of the actor's face, only the face. You vaseline their face, sticking the eyebrows down with vaseline, then dip rolls of plaster bandage in hot water, smoothing it onto the face,

building up two or three layers. You then take it off like a mask...in fact it's light enough to ease off by blowing from the inside, thus separating the mask from the face. You are now left with a hollow impression of the actor's face which you stiffen up with ordinary plaster on the outside to form the mold. Then press clay into the mold and withdraw when it is dry. You now have a clay mask of the subject's face. Friedlander would model the back of the head into the shape of the monster (the only part from the actor he wanted perfect was the mouth, eyes and sometimes the nose). From this sculptured head of the monster a two piece mold would be taken, into which would be poured the thin rubber latex solution. From this, the finished mask would be pulled out. Of course there were final touch ups to be done with makeup and stain. As the story goes, Friedlander's masks are so perfect that the Draconian actors were said to have taken their lunch and dinner breaks in them (can you imagine a Draconian slipping next to you in line at your favorite fast food restaurant?)!

We found out why the Sontaran in "The Time Warrior", Linx and the Sontaran from "The Sontaran Experiment", Styre were so different. John Friedlander designed both masks; however, the original one, Linx's head, came up missing and he had to re-do it. "Linx's head was very solidly dome-

shaped, while Styre looked far more gargoyleish with furrows and a leering grin on its features. There was quite a gap between the two stories, but I really think the second mask was better as the mouth was more flexible."

Although John Friedlander is a name from **Doctor Who's** history, his genius will be remembered for decades. Currently working in the privacy of his home, John is now a freelancer. His wonderful innovations have provided high aspirations for some of the new designers. Having more of a budget to work with and the Friedlander legacy in back of them, the BBC keeps improving with each season. Names to watch for in upcoming WHOVIAN TIMES stories would be ones like...costume designer Amy Roberts whose work in "The Keeper of Traken" left a great impression on fans all over the world. "The director said he wanted it to look like the work of the Spanish Architect Gaudi, with an art nouveau feel. The result is lots of wonderful color and exotic looking people, which is my favorite thing to design." Make-up artist Dorka Nieradzki who did the Argolin in "The Leisure Hive". In the same story, she performed the task of making Tom Baker into an old man. "I had to make him into a lovable old man though...a cross between your favorite grandfather and Santa Claus, so that children wouldn't be frightened of him. The hardest thing about that was trying to hide Tom's thick, curly hair under a false bald head!" As we mentioned before, the sets are very important to the presentation of the alien monsters. At this point, you probably haven't had a chance to see the twenty-first season's, "Warriors of the Deep". The set is a military command station at the bottom of the sea far in the future. The man responsible for this brilliant set was Tony Burrough (set designer). "I had to look at many pictures from NASA of their American Headquarters, interiors of submarines; the set had to bristle with technology."

The incidental music which sets the mood and welds a whole story together is vastly improved. The new Cybermen voices are a product of BBC Radiophonic Workshop and Peter Howell. "The Cybermen have a very metallic sound which I did with the lids of film cans, fed into our computer and played back, three octaves lower. Sounds marvelous, like volcanoes erupting!" Other people that make **Doctor Who** and its monsters so effective are Dick Mills, responsible for special sounds from ray guns to monster noises and video effects specialist, Dave Chapman is responsible for lasers from the laser pistols, shrinking things, making things disappear... "If it ain't real and solid, I did it!"

The "Beeb" even goes outside of its confines in search of excellence. Richard Gregory runs a company called Imaginering. His company is responsible of late for the Terileptils of "The Visitation", Plasmats, the Vanir, the most recent generation of Cybermen and, from the twenty-first season's "The Awakening", the Malus. "Our workshop is in a small Oxfordshire village. We usually test the monster suits by walking about in the village in them. The locals have finally gotten used to it by now. Whenever they pass a hideous looking monster they usually say, 'morning Richard!'"

THE PERTWEE ERA

The High Council decided to exile the Doctor to a primitive planet called Earth. First, however, they would have to change his appearance (he was already known to these beings). Of course, the Doctor insisted that he be able to choose his next physical presence. However, after three tries of the Time Lords showing the Doctor his "new self" and three times of the Doctor refusing to be changed, the Time Lords decided to make the decision for him.

Thus ended the era of the second Doctor (portrayed by Patrick Troughton). To his chagrin, the Time Lords changed his image entirely, to that of a taller, white-haired, younger man. This new image was different in almost every way. His manner of dress went from clown-like to downright classy. Instead of seeming frightened when danger appeared, this new Doctor headed straight into the teeth of trouble. In addition, he had more of a love for gadgetry. In his first adventure, "Spearhead from Space" (novelization by Terrance Dicks called "Doctor Who and the Auton Invasion"), the Doctor agrees to work for UNIT as a scientific advisor. In return he accepts the facility and gadgetry to repair his grounded TARDIS...and a spiffy little yellow roadster, Bessie. Jon Pertwee began his role as the Earth-bound Doctor on January 3, 1970. For his first seven stories (some thirty-nine episodes), his Doctor was confined to adventures on Earth. Along with UNIT, he managed extreme popularity in defeating the like of the Nestene Consciousness and their Autons, the Silurians, the Axons and even another Time Lord, an evil one, the Master (played by Roger Delgado). It was during the Pertwee era that **Doctor Who** became so incredibly popular. Indeed, the series gained some 73% in adult viewers. There were several reasons why: The most glaring is the actor himself and his portrayal of the renegade Time Lord. Jon's Doctor was almost a science fiction/fantasy James Bond-type. He had neat little gadgets, real cute companions and was a big strapping man who could take care of himself in times of trouble. In his adventure, "Inferno", he introduced Venusian Akido, letting his adversaries and viewers alike know he could not be dealt with as a clown or an old man.

Liz Shaw was Pertwee's first companion (played by Caroline John). Although she only stayed for the first season, Miss John remained popular with the "family" audience well after her retirement. She, in fact, retired from acting altogether after "Inferno" to marry actor Geoffrey Beevers and start a family. However, Caroline has resumed her career recently, appearing on American television with Tom Baker in "Hounds of the Baskervilles" and had a cameo appearance in "The Five Doctors".

Katy Manning was a real boost to the series in her portrayal of Jo Grant. She was a very attractive companion, trained in espionage, but accident-prone and dependent on the Doctor for several rescues. Pertwee recalls, "She always wore the latest in fashions; mini skirts, hot pants, that sort of thing, you know. Smashing, she was simply smashing!" While fans, nicely accepted the change from the excitable Troughton to the cool and calm, Bond-like Pertwee, they absolutely gobbled Jo Grant up. One might even suspect that this product of the sixties, Katy Manning, was a real turning point for **Doctor Who** and its audience. Katy reflects on her appeal to the audience, "You really couldn't separate Katy Manning from Jo Grant. As I grew up, so did Jo. When I started out, I was a right-little-teeny-bopper, even if I was twenty-one. Five feet tall with a mini-skirt tiny enough to match my height, with rings on every finger. I was still a freak, only a more sophisticated freak!" Since leaving **Doctor Who**, Katy again "freaked out" her fans by posing in the nude with a Dalek for a "girlie" magazine. However, it seems she's now settled down and is married to actor Dean Harris and is the proud mother of twins, living in Australia. No doubt about it, though, she was a comet and a real boost to the **Doctor Who** audience.

Pertwee's final companion might well have been one of the best ever. Born and raised in Liverpool, Elisabeth Sladen



LIS SLADEN AND JON PERTWEE



JON PERTWEE AND KATY MANNING

portrayed the first of the Doctors' liberated female companions, Sarah Jane Smith. Unlike her predecessors, she was more inclined to take action when she found herself in a tight spot, rather than scream for help. Not that she didn't scream occasionally (that kind of goes with the territory), but it was usually the tiny monsters she feared most. Actually, it's that way in real life for Lis. "I'm easily spooked. I don't mind the big monsters, like Daleks, etc., but it's the smaller ones, the little moving things that frighten me. I hate creepies!" Jon and Lis told a funny story (last summer during our Whovian Festival Tour, they were our guests) of when they shot Pertwee's last story, "Planet of the Spiders". Of course, Lis hates spiders. You can't even mention them without her eyes starting to dart about! During one of the scenes, Lis has to have a large spider on her back. Even though it was only a prop, it still rather unnerved her. The director, Barry Letts, told her to remain quite still. While she stood by, fretting about this "creepie" on her back, the entire cast and crew quietly sneaked out for lunch, leaving Lis all alone! I'm sure she'll never forget it, although, by now, she's surely forgiven them...haven't you Elisabeth? Sarah Jane picked up right where Jo Grant left off and built the audience even more. Although she may have been more compatible with the fourth Doctor, Tom Baker, she proved to be one of the biggest plusses to the Pertwee era.

One can't even think about the Pertwee era of **Doctor Who** without thinking of the Doctor's arch rival and fellow Time Lord, the Master. Introduced in "Terror of the Autons" and played by Roger Delgado, the creation of this character was a stroke of genius. While we're not going into the character here, in depth (next issue, we're doing a feature story on the Master), it is a consensus of opinion that the Master rivaled the Doctor in fan popularity.

Although "Colony in Space" (novelization by Malcolm Hulke called "Doctor Who and the Doomsday Weapon") was yet another Doctor-Master story (as was the entire season), it was a mile-marker for the Doctor. The Time Lords finally allowed the Doctor to operate his TARDIS and make his first voyage! The Master had stolen the Doomsday Machine file and it had to be retrieved. The Doctor and Jo were sent on a trip to the (Earth's) future in the year 2471. The story and the book are great, but more importantly, while it allowed the Doctor some freedom of movement, it was another turning point for the series' writers. It seemed to "freshen-up" **Doctor Who**, opening the whole of time and space to the imagination. Even though the Doctor came back to Earth for the next few adventures, the Time Lords seemed to be "softening-up" a bit on their sentence of exile. Indeed after sending the Doctor on missions to the planets of Peladon and Solos, back in time to Atlantis and finally to battle Omega ("The Three Doctors"...tenth anniversary story) in the black hole, the Time Lords lifted their sentence.

Jon Pertwee's 128 episodes of **Doctor Who** were an important link in the series. A total of some eleven different writers played an important part in this major turning point of the series. Malcolm Hulke wrote more than any other writer; however, notable people like Terry Nation, Robert Holmes, Bob Baker, Dave Martin, Don Houghton, Brian Hayles and Robert Sloman each wrote at least two adventures for the Pertwee Doctor. Of course, long-time **Doctor Who** novelist and script editor Terrance Dicks had his hand in the Pertwee movement as well. It's difficult, when thinking about the success of Jon's era and the people behind the scenes, not to mention Barry Letts. Barry was the producer of the **Doctor Who** series clear through the Pertwee years. In fact, he directed Jon's last show "Planet of the Spiders". As in these modern times with producer John Nathan-Turner, Barry Letts was in total control of everything going into and out of the series. He was the hub of the wheel.

The world seemed to be taking this television show more seriously. More countries bought the show from the BBC and more fan clubs sprouted up than at any time before. Pertwee is a magnet of a man, a whale of an actor, a fair guitar player and a very funny comedian/cabaret entertainer. His **Doctor Who** series is available now in the United States and, thanks to his exposure to the fans across the country during DWFA's 1983 Whovian Festival Tour and the genuinely great shows available, they are selling and being enjoyed by millions.

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The Awakening

I usually like the fast pace, compact two-part stories in **Doctor Who**. However, there are mixed points of view on "short" stories: "Kings Demons" and "Black Orchid" received varied fan response. The second adventure of the latest (twenty-first) season is a two-part story called "The Awakening". Although the Doctor, in "The Awakening", is never involved in any serious trouble, the show is loaded with the mystery, suspense and thrills of a classic **Doctor Who** episode.

The story was written by Eric Pringle, his first ever **Doctor Who** venture. The director was Michael Morris. There are a couple of familiar faces: Glyn Houston, who played Professor Watson in "Hand of Fear" and Denis Lill, who is best-remembered, by us Yanks, as Dr. Fendelman in "Image of Fendahl".

On his way to take Tegan back to 1984 to visit with her grandfather, Andrew Verney (the local historian of his village), the TARDIS runs into an energy field. Our time travellers materialize in the village church, where it seems there is a small earthquake occurring. To add some mystery to the excitement, they run into an odd character, Will Chandler, who seems to somehow be out of place in time. Indeed, as they later find out, Will really comes from the year 1643!

We find the rural village of Little Hodcombe celebrating the English Civil War of the 1700s. Actually, they are re-enacting a battle from July 13, 1643: one between the Royalists and the Roundheads, in which Little Hodcombe had a part. The war games, led by Sir George Hutchinson, seem to go beyond a simple game...in fact, it seems everyone in the village is taking the "war games" a bit too seriously. Sir George has completely sealed off the village. The only sane

person appears to be the village school teacher, Miss Hampton.

The Doctor soon discovers a time link has been created from 1643 to 1984. He further discovers its creator is a being called the Malus (created by visual effects designer, Tony Harding). The Malus is from the planet Raga. While feeding off of fear and anger, it is creating an image of itself by means of psychic projection. A totally evil and destructive being, the Malus is using Sir George (and in turn, the rest of the village) as a medium for its powers. Using the church as the focal point, the Malus plans not simple dominance but pure destruction.

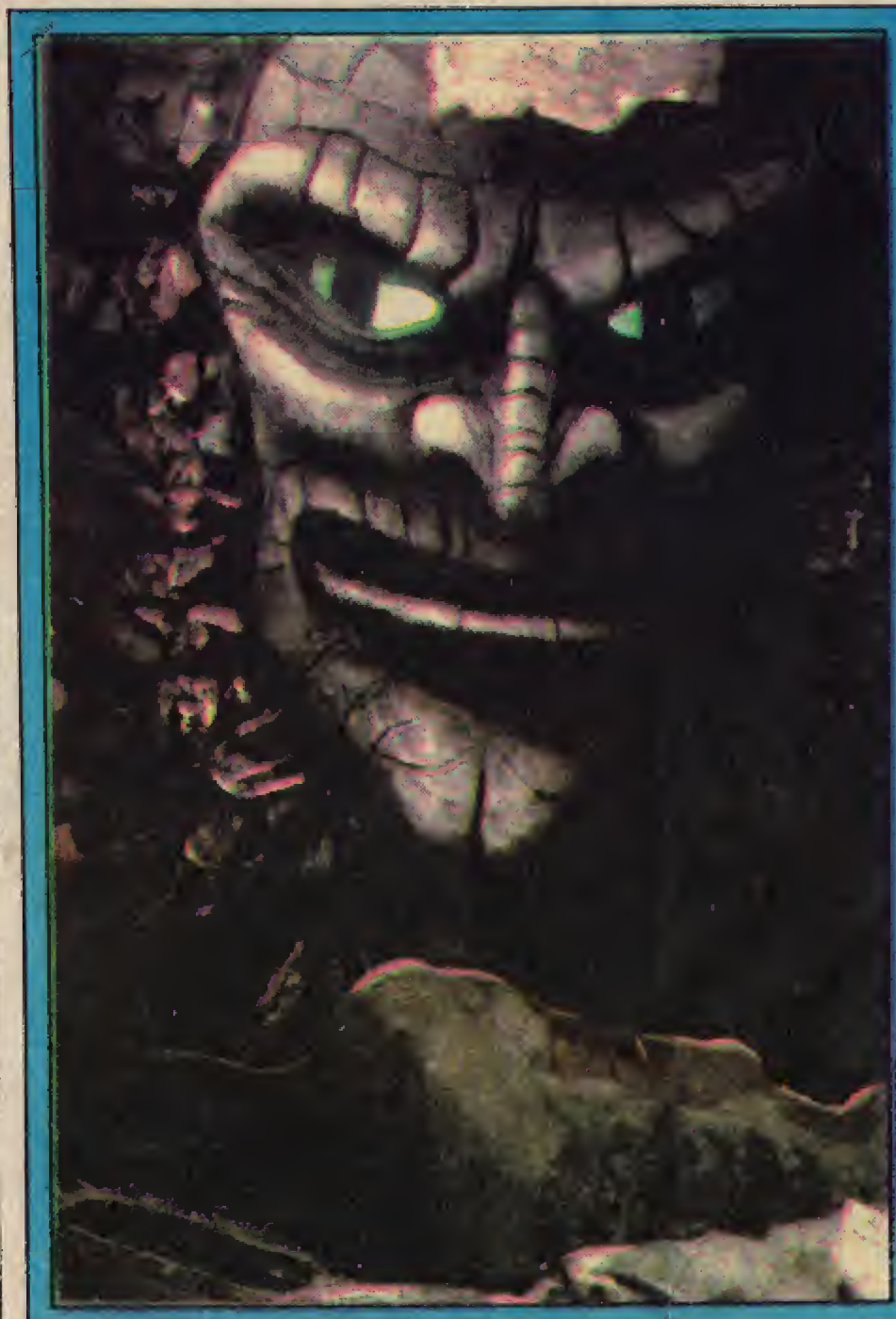
The picture of the Malus on this page doesn't really do justice to the evil and satanic feeling the Malus gives off in "The Awakening".

Although Turlough is captured and roughed-up a bit (serves him right!), Tegan finds herself in deep trouble. It seems Sir George has chosen her to be the village May Queen...dresses her up and plans to burn her at the stake!

Although "The Awakening" might have less violence in it than any other story of the twenty-first season, I thought it rated high. Costuming was superb, the setting was beautiful English countryside and there wasn't one weak link in the acting. It was a good Earth story, with a touch of history to it. It will show on PBS later this year when your station runs Davison's **Doctor Who** again. I think you'll like it.



1984 BBC PHOTOGRAPHS



1984 BBC ENTERPRISES

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Resurrection

While, as I recall, only one or two people were killed in "The Awakening", I think only one or two people live in "Resurrection of the Daleks"! Talk about violence... "Resurrection", literally oozes with it! Actually, I have never been a great Dalek fan. However, I simply had to watch this story twice. Maybe it was the way Brian Miller and Royce Mills did the Dalek voices; I don't know. I'm sure it was a combination of things. The Daleks showed an unusual cunning, to match their computer-like wickedness. Davros is one of my all-time favorite villains. He's so evil, so ingenious, yet somehow so stupidly short-sighted! I will say this, if "Resurrection of the Daleks" has any flaws, it would be the Davros mask... enough said. The story was written by Eric Saward (writer of "The Visitation" and the classic "Earthshock") and directed by Matthew Robinson. Originally transmitted as a two-part story (50 minutes each), "Resurrection" is actually a four-parter. Due to the Winter Olympics, it had to be done in two parts.

"Resurrection" was to be Peter Davison's first and last story with **Doctor Who's** oldest foes, the Daleks. Ironically, we soon find out the Daleks are on the run. They have lost their war with the Movellans, who finally perfected a deadly virus, active only for Daleks. In desperate pursuit of an antidote, the Supreme Dalek Commanders, (along with some humanoid mercenaries) the rag-tag prison where their creator, Davros, is being held prisoner. They hope Davros can find a cure; however, if he does, they secretly intend to exterminate him.

Meanwhile, the Doctor has found himself, the TARDIS and crew caught in a time corridor (a carry over from the previous story's ending... "Frontios"). Weaving through time, the TARDIS finally breaks through the corridor only to travel parallel to it, heading for twentieth century Earth. One might suspect the Doctor is actually on a mission instigated by the Time Lords, because during the excitement, Tegan hears the Cloister Bell ring. Landing near a warehouse in London, the Doctor investigates to find the origin of the time corridor. They meet and are befriended by a "chicken-hearted" man in need of help and a military group headed by a Colonel Archer (played by Del Henny).

The story weaves and twists from the warehouse, to the time corridor, to the prison and the Dalek ship. Davros, while being revived, realizes the flaws in his Daleks. Probably aware of the plans they have for him, the deranged scientist makes plans of his own. He plans to trick the Daleks and exterminate them, only to re-create them into more powerful killing machines and...his faithful servants. But, first, he must have his



VIEW CTOR HO

of the Daleks



revenge on the Doctor.

Turlough wanders into the time corridor and ends up on the Dalek ship. The Daleks know he is loose on the ship but want him left alone, knowing the sentimental Doctor will come for him. They guess right and the Doctor is apprehended. Once captured, they place him on a duplicating machine. They have already prepared for Tegan and Turlough to be duplicated. Their plan is to send the "Doctor" back to Gallifrey, a deceptive Dalek servant, to commit a murder. By now you can understand why you dare not miss two minutes of "Resurrection". There are so many plots, plans and schemes, you are never quite sure who is planning what and when! Maybe that's why I had to see it twice.

We get a rare insight into the character and personality of the Doctor during "Resurrection". Although the twenty-first season must be, by far, the most violent in the history of **Doctor Who**, "Resurrection of the Daleks" might well be the most violent of the season! One thing for sure, we find out

what happens when you blow up a Dalek and don't kill the organism inside...yuch!! Terry Molloy does a great job playing Davros and all the credit to Scott Talbott and Bob Roberts for sound effects. Although most of the characters are killed, one key figure escapes. I don't know how many deaths occur, I stopped counting somewhere in the last episode. "Resurrection of the Daleks" is Janet Fielding's last show as Tegan. Part of her departure speech was most curious. She told the Doctor something to the effect that her Aunt Vanessa once told her that when being an airline hostess stopped being fun, she should quit. She then said, "Well, Doctor, this isn't fun anymore. I can't take it any longer." I wonder...

Twin Dilemma

"The Twin Dilemma" is the story we have been waiting for, it marks the new Baker's era. Meeting Colin Baker at a convention in Miami earlier this year gave me a brief insight into his personality: very confident, bordering on cocky, warm-hearted with an almost icy gaze. When he proclaimed (at Omnicon in Miami), "throw away your scarves for there's a new era upon us...I AM the Doctor," somehow, every one of us believed him. I suspected he was a proficient actor, but had no idea he would be "that" convincing. What Colin accomplishes in his very first story, "Twin Dilemma", it

took Peter Davison almost an entire season to do. Even our beloved Tom Baker took three or four stories to convince **Doctor Who** fans that the BBC had made the right decision. By the final episode of "Twin Dilemma", there will be no doubt in your mind that the BBC did the right thing.

"Twin Dilemma" marks the first time a new Doctor takes over the TARDIS console, before the season's end, since Troughton took over for Hartnell at the beginning of the fourth season. The twenty-first season finale was written by Anthony Steven and directed by Peter Moffatt.

The story begins with the kidnapping of two identical twins. Not unlike Adric, they are geniuses in higher

mathematics. Their kidnapper, a friendly and stately old gentleman (Azmayl) seems to use a "time ring" to come and go. Indeed, as we find out later, he is, in fact a Time Lord from the Doctor's past. However good this old man was or is, he is actually in the employ of an evil, giant escargot, Mestor, who is trying to take over the old Time Lord's new home planet.

As usual, the new Doctor is having some problems with his regeneration. It seems he's almost become degenerate! In his opening scene, while picking out his outfit, he has a fit and tries to strangle Peri, his companion. Once he brings himself (somewhat) under control, he decides he must atone for his actions. Perhaps going to a desolate planet like Titan III and living in a cave (becoming a hermit) is the answer! Yes, and with Peri as his devout disciple! Looking into a mirror at his new self, he seems pleased... "a noble brow, a



clear gaze (or at least it will be after I get some sleep), a firm mouth and a face beaming with vast intelligence." Sound like anyone you know? Then, in genuine Patrick Troughton fashion... "push a button and see where it takes us". Peri and the Doctor head for Titan III.

Colin Baker shows us all the important aspects of every Doctor before him. He portrays a stern, almost ruthless personality when he leaves Lang (a soldier who befriended him and eventually helps out the Doctor and Peri) to die, stuck forever in the slimy wake of a giant slug! He becomes a coward (like Troughton) when he's caught by two villain soldiers and blames his appearance, on the planet, on Peri as he hides behind her! He is big and strong (and quite a flashy dresser) like Pertwee (and as chauvinistic) and not afraid to "mix it up" when confronted with danger. Finally, he is every bit as witty and cocky as the fourth Doctor, seeming to be able to figure out any situation in a most bizarre fashion. He is most "unlike" Davison. In fact, when Peri says she wishes he were more like his old self, so kind and sweet, he sneers back at her and says, "Sweet?, sweet?, SWEET? Huh! That says it all! I was **never** happy with my last incarnation. I had a feckless charm which just wasn't me!" Toward the end of the story he even refers to his former incarnation as "on the verge of becoming neurotic." Anywho, the plan is to save Azmayl's planet, Joconda. The mathematical genius of the twins is needed to bring two other planets into the orbit of Joconda. In this way, there will be food enough for both the Jocondans and the humanoid slugs.

You see, the slugs could easily devastate all the vegetation on Joconda, thus starving its inhabitants. The major flaw in Azmayl's plan is that if there is a tiny miscalculation, a hole could be ripped in the

Universe! The twins, Romulus and Remus, have informed the old Time Lord of this fact, but to no avail. Even after the Doctor points it out, Azmayl feels it's still the only way to save the planet. "Twin Dilemma" is an excellent story in a fabulous season. The season and story have a most appropriate ending. As Peri scolds the Doctor about his bad manners, he reminds her that he, by her standards, is an alien, from another culture and another planet.

His final words (said, with a devious smile on his face) are, "Whatever else, I AM the Doctor...like it or not!" Her lovely return smile tells it all, she likes it!





1984 BBC

The following is an excerpt from a phone interview Doctor Dave did with Richard Franklin (at 4:00 AM Richard's time!), regarding the new **Doctor Who** /UNIT play. In the next Whovian Times issue, we will review this play and finish our interview with Mr. Franklin.

Captain Mike Yates was the brainchild of producer Barry Letts. Barry was looking for a dashing young army officer to play a sort of "love interest" for the show. The Captain was introduced in the serial "Terror of the Autons" (coincidentally, the first episode with the Master) and lasted through "Invasion of the Dinosaurs". He came back for a short time in "Planet of the Spiders", but was not seen again until "The Five Doctors".

WT: What do you think is the reason for the success of **Doctor Who**?

RF: I am going to slightly duck that question and answer by saying that if we knew the reason for the success of **Doctor Who** or indeed any television program, people would be putting on success every day of the week. I think success in a television show is extremely elusive and it's very, very difficult to say why. As you know, there are many television shows that have more money spent on them and flop. If you look back twenty years, the initial **Doctor Who** stories were successful because they were something totally new. It's hard to imagine it now, but I think the early **Doctor Who** (Bill Hartnell), stories were very frightening because nobody, adults or children, had seen any kind of entertainment that delved into the unknown. That can only account for an initial impact. I think it has a number of qualities. It's not very demanding, because television doesn't need to be demanding. If it is demanding, it will only get a very limited audience. I think it's quite intriguing, there's a little satirical humor, and the gadgetry. It's always nice to see a new monster. That's pretty basic, though. The show hits a very basic truth - a fight of good against evil. British pantomime is based on that. You have the fairy representing good and the demon-king representing evil. You have the Master and Doctor Who. I think it touches a very basic chord, really.

WT: How did you come to audition for the part of Mike Yates?

RF: It was a bit of luck, really, like so many things in life. Things you don't plan for seem to happen. My agent, at the time, was at the first night of a play in London and at the first interval he was talking to the man sitting next to him, who turned out to be Barry Letts, the producer of **Doctor Who**. Barry, just in conversation, had mentioned the fact that they were looking for someone to take the place of the young boy and girl in earlier series. They were wanting someone just a little older to reflect the love interest in the teenage and young adult markets. He'd already cast Katy Manning as the girl and they were looking for someone to go with Katy. The conversation developed and my agent said, "Have you anyone in mind?" Barry apparently said, "Oh, we wanted someone like Richard Franklin, but I don't suppose he'd do it." My agent said, "I represent him and I think he might." So my agent rang me from the theater and I went round to the BBC at 9:00 the next morning. I had three auditions and that was it. I remember, at one of the auditions I had quite long hair, because that was the fashion then, and Barry Letts looked at me during the third audition and said, "Have you any ears?" I pulled my hair back and said, "One on each side!"

WT: Could you tell me a little about "Recall UNIT" and how you came to write it?

RF: Yes, last year I went to "Doctorcon '83", a **Doctor Who** convention put on by the Edinburgh Doctor Who Fan Club. At that convention, it just occurred to me that it would be a nice idea if I could bring the UNIT characters back together again for the fans. I floated the idea from the stage and everyone thought it was a wonderful idea. I had been thinking about it for eight months. Now, I have written the play and here we go - the Edinburgh fans have "Doctorcon '84" the week after I give the fans this play. I know that UNIT is very popular with a large number of people and one of the extraordinary phenomenon about **Doctor Who** is the very close working and personal friendship that exists between Jon and the small group of people from the shows with him. None of us have seen Katy recently, as she is working in Australia, and of course, there is dear Roger, who died. When we get together, it's as if we'd never been apart! About the play - I don't want to tell you too much, I don't want to spoil the story. Let's say it begins, as all good plays do begin in real life, with auditions. Only, in this case, the people being auditioned are - guess who - Nicholas Courtney, Richard Franklin and John Levene. The reason why we

are being auditioned will become clear as the play goes on. It's highly topical. Very shortly, UNIT is recalled and they have to fight an amazingly brazen attempt by the Master to do his usual trick, i.e. take over the world, yet again! I don't think I'll tell you what part of the world this takes place in, but I will tell you it's more your side than ours. Of course, the exciting thing is I have written a video appearance for Jon Pertwee. In fact, Jon is flying in to make a personal appearance sometime during the week.

WT: When and where will this event take place?

RF: We are at the Playhouse Theatre in Edinburgh in the small nightclub theatre upstairs. It's not a very big venue. It will run from August 17th to the 25th, with shows at 2:00 p.m., I think. It looks as if the booking will be heavy, so we may put on a 10:30 a.m. show as well, some days.

How would you like to see "Recall UNIT - The Feedback Mystery" here in the United States? We thought you would. So, we are starting what you might call a massive letter-writing campaign. Richard, Nicholas and John have expressed interest in bringing their work here, and now the ball is in our court. What you will need to do is write to DWFC and tell us that you want to see the show here! You won't need to include an SASE, just clearly write your name and address and tell us that you want to see "Recall - UNIT". If enough interest is shown, we will get the cast to the United States! In the meantime, we hope you had fun getting to know the man behind the Brigadier - Richard Franklin.



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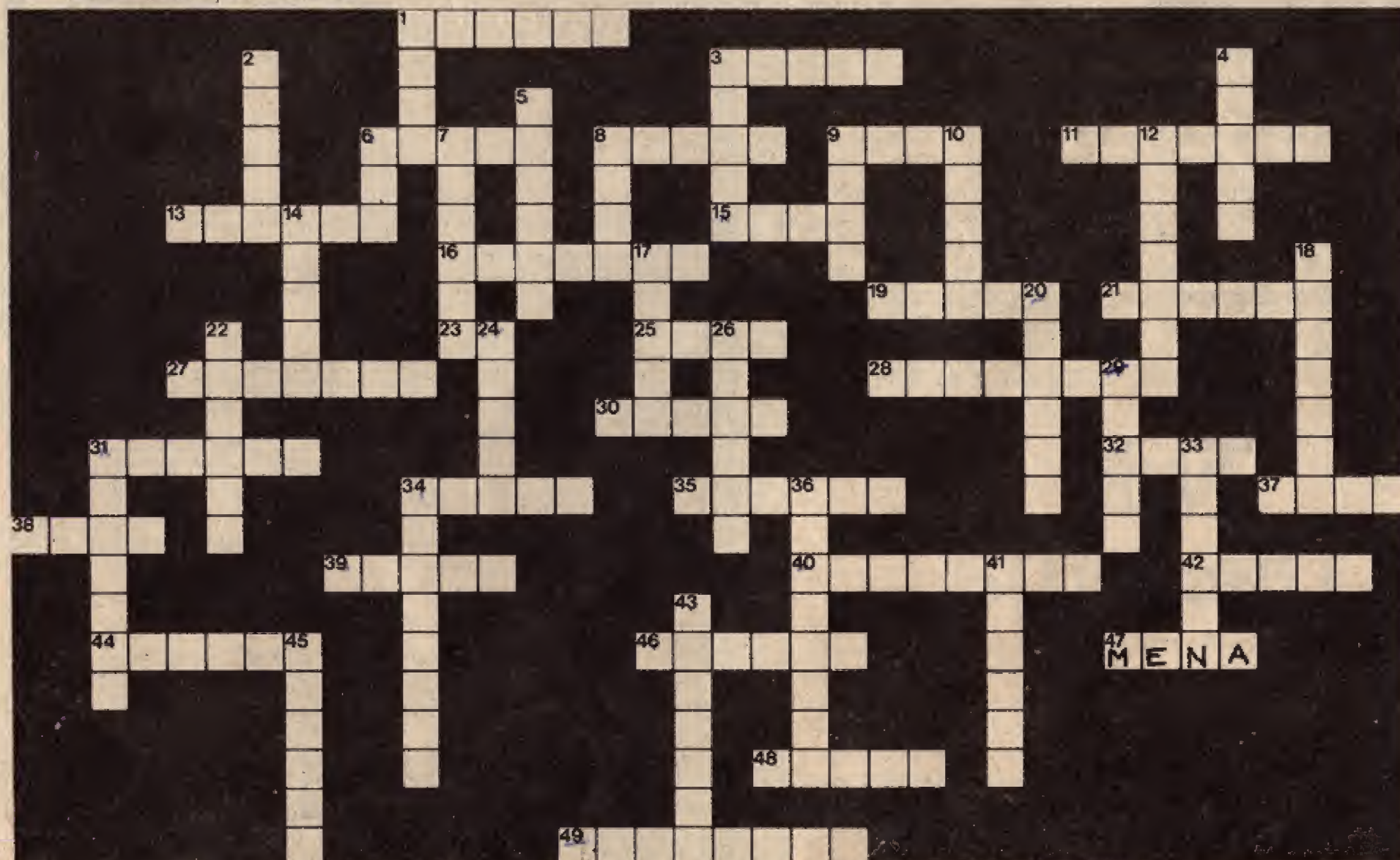
CROSSWORD

ACROSS

1. A Consul of Traken, husband of 21 ACROSS.
3. Daughter of 1 ACROSS.
6. A Navy Doctor attached to UNIT.
8. Was cured by the Metebelis crystal.
9. Leader of the revolt against the spiders on Metebelis.
11. Princess of Tara, looks like Romana.
13. A creation of the Tachyon Recreation Generator.
15. Commander of the Space Ark.
16. The Aunt of 29 DOWN.
19. A Tibetan monk; projection of a Time Lord.
21. Wife of 1 ACROSS, killed by the Master.
23. A Solonian resistance leader.
25. Leader of the Deons on Tigella; she died for Romana.
27. Unwary friend of Vivien Fay.
28. A gun smuggler on Delta Magna's moon.
30. A mobile computer, equipped with advanced weapons and such.
31. His trademark is compressing people into doll-sized replicas.
32. A member of Stalhman's group, he brought in the Doctor as an advisor.
34. Android built in the year 5000, with the cortex of a pig.
35. Assistant to the Captain of Zanak.
37. Inter Minor commissioner who plotted to overthrow his superior.
38. Showman and owner of the Scope, on Inter Minor.
39. Mathematics whiz-kid from E-Space.
40. Half-animal, half-robot that lives in Loch Ness.
42. Space Naturalist and Vraxion smuggler.
44. Commander of the "Sandminer".
46. Lives in a Time Vortex and destroyed Atlantis.
48. Chief Surgeon of Atrios.
49. A pawn of the Black Guardian.

DOWN

1. She became the Fendahl Core.
2. The Ministry of Defense's "man on the spot".
3. This alien resembles the mythic minotaur.
4. American intelligence agent after the Master.
5. These aliens are suckers.
7. He was a space slaver with a dwarf star alloy ship.
8. She was the aide of 44 ACROSS.
10. Ancient Time Lord who lived on Earth as a Tibetan monk.
12. Prince of Tara, saved by the Doctor.
14. Deposed ruler of the planet Levithia, he tried to buy Ribos.
17. He built a body for Morbius.
18. The Doctor's future self.
20. Kastrian criminal who lost his hand.
22. Another advisor on Stalhman's project.
24. UNIT Captain.
29. The niece of 16 ACROSS, she thought the TARDIS was a real call box.
33. He allied himself with the spiders of Metebelis 3.
36. Con man who tried to sell Ribos to 14 DOWN.
41. Assistant to 38 ACROSS.
43. He tried to steal the throne of 12 DOWN.
45. Swampie warrior who later became leader.





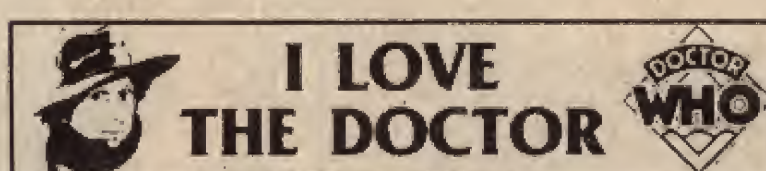
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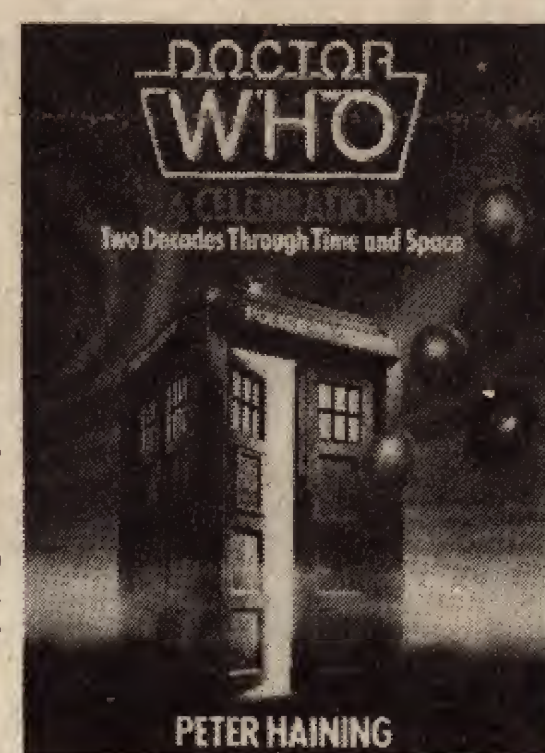
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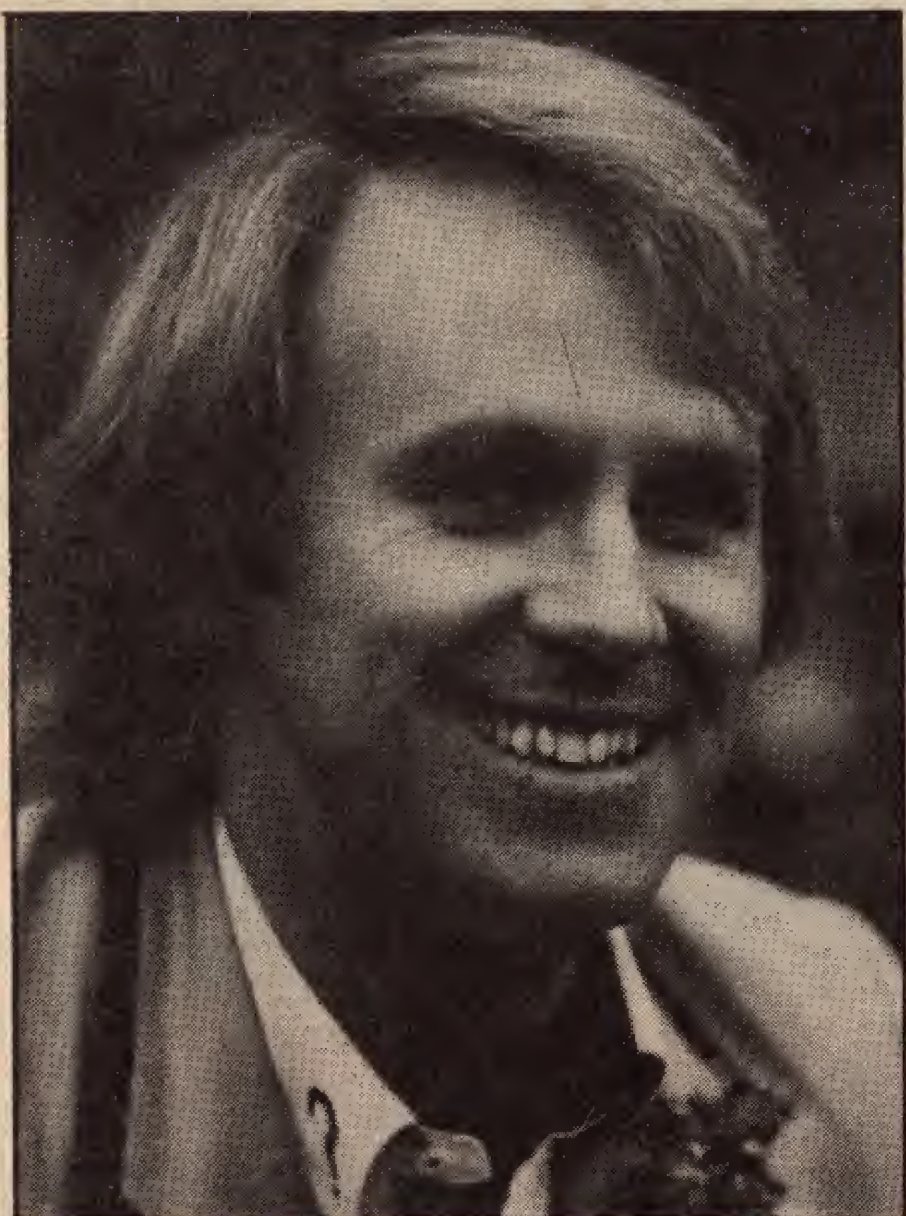
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WHO IS PETER DAVISON



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PETER DAVISON

In early October of 1983, the word came across the Atlantic that Peter Davison, after three brief years, would be leaving **Doctor Who**. Even though his reign as the Doctor was the second shortest (only Trevor Martin had a shorter run), we had come to know and respect his regeneration. Now, it seems, we have to begin again. But in that short time span, what had we come to know of the man behind the Doctor, the actor Peter Davison?

Peter was born on Friday, April 13, 1951. As his mother loves to say, "Friday the 13th was a good excuse to use when Peter had done something wrong." He was the third child born to the Davison family in Streatham. Growing up with two older sisters and one younger sister must have overwhelmed young Peter! Still, he made it through childhood intact.

For Peter, the Winston Churchill School meant lots of tedious,

boring homework. Rather than concentrate on his studies, Peter chose to work on an area that he felt was more important for him - singing and songwriting. His teachers were a little dismayed at this, because they felt Peter had a fine mind and was wasting his talents. They thought that Peter should invest his time in study of his other hobby, electronics. His fascination for tape recorders, radios, etc. had been "inherited" from his father, an electronics technician.

On November 23, 1963, Peter joined the rest of Britain in discovering a new television program - **Doctor Who**. He became fascinated with the adventures in this strange new show and became an avid follower of the intrepid Time Lord for the next five to six years. Whether or not this affected his decision to make a career of acting, it is hard to tell. In any event, his brush with the early Doctors would serve him well twenty years later, when he took the part and made it his own.

Peter decided that songwriting was not a career for him, and threw himself full speed into acting. His parents were not completely satisfied with his choice of professions; they thought that acting was not a very stable career choice and that banking would be better. His choice was planted in cement when, in 1968, he was selected from a studio audience to dance with other teenagers at the foot of the stage during the taping of a "Dave Clark 5" TV special. Just being in the lights and around the men working behind the scenes made Peter more-than-ever want to be an actor.

After completing secondary school, Peter enrolled at the Central School of Speech and Drama. One of his classmates, Kate Nelligan, went on to find fame on this side of the Atlantic with the feature films "Dracula" and "Without a Trace". Peter remembers, though, that he "didn't set the world on fire with my potential as an actor." After graduating, he found work with the Edinburgh Young Lyceum Company. He spent a year with them and then moved on to a traveling Shakespearean troupe.

When Shakespeare wrote "A Midsummer Night's Dream" he had no idea that the actors portraying Lysander and Hermes would fall in love. In the case of Peter, life imitated art and Peter found himself stricken with a blond American named Sandra Dickinson. As if fate had thrown them together, they were cast together again in the ITV series "The Tomorrow People". One day, Sandra came home to her flat and found her wash tub filled with roses and a short note that read - "Marry me! Yours spontaneously, Peter." As she said, this was after "I had proposed to him about 200 times!" Sandra and Peter were to be married at Sandra's home in Rockville, Maryland. First, though, Peter had to resolve a problem - who should be his best man. He first asked one of Sandra's brothers, then the other, and they both accepted. Now, instead of no best man, he had two! That problem was easily solved when, during the ceremony, one brother handed the ring to the other, who then passed it on to Peter.

Peter's career began to get hot about the time he returned from his honeymoon. He was cast as the worldly-wise vet

Tristan Farnon in the series "All Creatures Great and Small" (produced by John Nathan-Turner). He also was appearing in a few other shows, such as "Hole in the Floor", "Holding the Fort", the incredibly popular "Sink or Swim" and as the "Dish of the Day" in his wife's series "Hitchhiker's Guide to the Galaxy". It seemed the British public could not get enough of him.

In October 1980, at a press conference, Tom Baker said "I've been seen by 100 million viewers in 37 countries and been recognized all over the world. There's nothing more I can do, but repetition." With those words, Tom made official his desire to leave **Doctor Who**. John Nathan-Turner remembers sitting in his office, thinking about the new Doctor and letting his eyes roam over his wall of pictures, of various actors. Peter's photo caught his eye and John knew that he had found the new Doctor. Convincing Peter would be another story. At first, Peter thought he was much too young for the role of a 750 year old Time Lord but Sandra thought he would be perfect for the part. She even went so far as to suggest that she take a part as a companion! After careful consideration, Peter relented and said he would do it. On November 4, 1980, the lead story on the BBC 9:00 PM news was about newly-elected American President Ronald Reagan. The second story was an official announcement by the BBC that Peter Davison would be taking the part of the Doctor. Peter later commented, "I was absolutely staggered to see it announced on the news. I really had no idea that **Doctor Who** was so important. Some of my friends thought I had died when they saw my picture!"

Peter and Sandra live in Surrey, when not on location. They have four cats and a mutt-dog named Spot. Peter says that his three most favorite things are Sandra, chocolate milkshakes, and cricket (what else?). During summer breaks, he plays for the Showbiz XI cricket team. Once, while filming "All Creatures" on location in Yorkshire, the crew learned that there was another BBC show filming not far away. Peter set about organizing a cricket match between the two casts and before he knew it, ended up organizing a charity benefit for a local children's hospital!

In addition to cricket and Sandra, Peter enjoys woodworking. He says he is constantly building bookcases for his ever-increasing library. A fan of science fiction (but not fantasy), Peter lists as some of his favorite authors: H.G. Wells, Isaac Asimov and John Wyndham. For no reason that he can explain, he never got into Tolkien, or that sort of fiction. His preference runs toward fiction related to earth and its future. Part of that love of earth fiction extends to children's stories. It was a pleasure for him when John Nathan-Turner asked him to play Prince Charming in a Christmas pantomime that John was writing and directing. It was produced by Lovett Bickford and featured Anthony Ainley as Baron Hardup. It really was a "Whovian show"!

Currently, Peter is on location making a BBC series adapted from a famous book called "Anna of the Five Towns". I doubt that even the Doctor could predict what is in store for Peter. With the success of his fifth regeneration assured, we can expect to see more from this actor in the future!

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"THE PROBABILITY OF MY RETURN IS...
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BUT 74,384,338 IS
'THE DOCTOR'S' LUCKY NUMBER!"

The WHOVIAN TIMES has previously covered the Doctor's favorite companion, K-9. We know those of you who have seen K-9 on **Doctor Who** haven't forgotten the Doctor's best friend; but for many reasons, we feel K-9, his history and his character should be reviewed in this issue.

K-9 was first introduced to the **Doctor Who** set in October of 1977 in Bob Baker and Dave Martin's story, "The Invisible Enemy". The basic concept was handed over to special effects designer Tony Harding, and within two weeks, K-9 was born. Oh, he wasn't perfect at first; when he was first called onto the set, K-9 immediately raced off in the opposite direction from where he was supposed to go (sound like a puppy you know?)! There were sound problems, technical problems...you name it. Everything and anything that "could" go wrong with this new gadget, did. Somehow, Graham Williams and Derrick Goodwin (producer and director) stuck with it and K-9 survived!

In his first full story, K-9 proved to be not only a worthy companion but a formidable foe against evil. He was invented by Professor Marius at a hospital station near the planet Titan in the 49th century. Originally, he was equipped as a mobile computer with excellent memory capacity, advanced weaponry, tracking systems and...a wonderful sense of humor. K-9 helped the Doctor, Leela and Professor Marius defeat the virus nucleus that threatened mankind. He was given to the Doctor as a gift from the Professor.

The voice of K-9 was that of actor John Leeson. Although the model presented some horrible problems for the producers, K-9 became an immediate hit with the fans. Tom Baker really enjoyed improvising. While driving the producers, directors and all present wild, the "feeds" he gave K-9 became the backbone of **Doctor Who**. Whenever Baker drifted away from the script, John Leeson was at the ready with brilliant comebacks. K-9 and the Doctor became a team that has yet to be rivaled by any other pair. There were times that Leeson and Baker even did "riffs" that the **Doctor Who** cast and crew still talk about! (Even off the set) One time Baker was working out a crossword puzzle while sitting next to the K-9 model, he



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LIS SLADEN AND A GIRL'S BEST FRIEND

inadvertantly asked K-9 for an answer and John Leeson, forever at the ready, had the exact answer waiting!

Although the Doctor's huntress companion, Leela was delighted with their new companion (in "The Invisible Enemy"), the Doctor really wasn't nearly as pleased. Countless adventures involving malfunctioning computers and devilish robots had taught him never to trust a thinking machine...much less a contrary robot-mutt! Nevertheless, K-9 was taken aboard the TARDIS. Much to Leela's protests, the Doctor immediately dismantled the robot to check its circuitry fully. Some of K-9's later malfunctions were probably due to the Doctor's initial tampering. But do you think the Doctor would ever admit to this....?

The Doctor soon realized that K-9 was no ordinary computer dog. It had quickly taken on many characteristics of its master and seemed to be able to think clearly for itself. It became apparent that the Doctor grew fond of K-9 rapidly. One of K-9's most obvious talents was the ability to converse with other computer intelligences. On one occasion, K-9 spoke to a computer named Mentalis, the last relic of the civilization of Zeos. K-9 was able to warn the Doctor that Mentalis was about to self-destruct. In another adventure, "The Invasion of Time", K-9 actually spoke to the TARDIS! K-9 decided that the TARDIS was an extremely stupid machine, but was proven wrong in a later episode. In "The Stones of Blood", the TARDIS had to re-generate K-9's circuits after the Ogri had torn the dog to pieces!

At the end of the story, "The Invasion of Time", Leela decided to stay with the Gallifreyan soldier, Andred, with whom she had fallen in love. K-9 elected to stay with her, telling the Doctor that it was logical that Leela needed the aid of a computerized guard dog, more than did the Doctor. As it would be, K-9 was really interested in the vast knowledge accessible through the observation chambers of the Time Lords on Gallifrey. Although the Doctor seemed surprised to lose K-9 (and during the scene, one could not help to feel sorry for the Doctor), he must have been expecting to part company at some stage with this dog. No sooner had K-9 left, than the Doctor provided his own invention...K-9 Mark II! This newer model was basically the same design as the old one, but had greater mobility and was programmed not to be able to kill, but merely to stun its enemies, unless ordered otherwise by the Doctor.

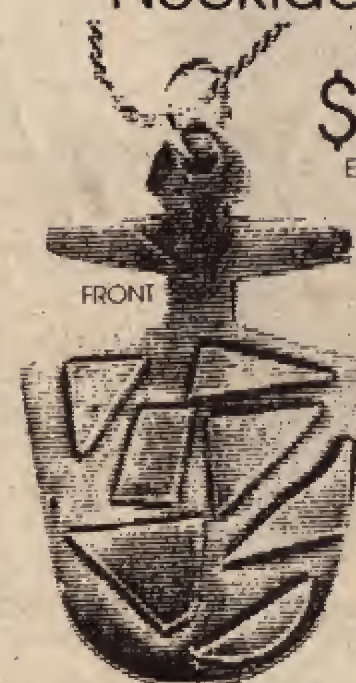
Perhaps the strangest robot K-9 had to battle was Polyphase Avatron, a parrot-like robot. This menace was owned by a captain of a hollow-world-type spaceship called Zanak (the captain was actually half robot himself). In this adventure, "The Pirate Planet", the captain ordered the mechanical bird to kill people. When it attacked the Doctor, there was a fabulous fight between K-9 and the pirate's bird. K-9's accuracy saved his master from certain doom.

K-9 still had his drawbacks in basic construction...both in the show and for the producers of **Doctor Who**. He would sometimes have to miss certain stories. Other times, he would have to be carried across rough or marshy terrains. He finally made his exit from **Doctor Who** in "Warriors' Gate". After receiving some permanent damages, he followed the Time Lady Romana on her quest into E-Space (where his damage seemed to be cured).

K-9 soon graced the television audience with his presence on another series, "K-9 and Company" starring himself and the beautiful Elisabeth Sladen. "K-9 and Company" will be shown in the United States sometime around Christmas of 1984. Check with your local PBS Program Director to make sure he or she has purchased the program from Lionheart. It is a positively "DO NOT MISS" if you haven't already seen it at one of the **Doctor Who** Fan Club of America's WHOVIAN FESTIVALS or other events.

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Baker..... Continued

tonic. The anxieties went away and the conviction grew that
I had something to say on any subject."

"At 5:30 PM, after a vaguely lunatic afternoon, I went back to
the Yorkminster in the hope of finding some conversation
before bedlam set in. Then I met the beautiful Moe Jenns
and invited her to Madison's in Camden Lock. Dinner and
cabaret at 9:00 PM cost nine pounds. But before that, I went
to Gerry's Club and played some pool and lost. Dee Lynch,
the manageress, embraced me and that was nice. Then I
talked about cancer for a while with a man who had a bad
cough. After that, I was introduced by an actor acquain-
tance to a Welsh school teacher who said he was delighted
to meet me. We shook hands and he promptly had a heart
attack! Astonishingly enough, there were two doctors in the
house...well, three, if you include me. The poor man was
carried out and put into an ambulance. And then we
embarked on a conversation about having heart attacks."

"After that, we went on to Madison's. The cabaret that was
appearing there was called Gotham and they were very
merry. However, they declined into barber shop trios which
was very disappointing."

"I tottered off back to Gerry's Club and had several night-
caps and felt relieved that another day had passed. As
usual, there was someone there with whom to discuss
crumpet and the meaning of life."

"I then popped into Ronnie Scott's Club and sat there at the
bar self-consciously affecting a knowledge of jazz that I
haven't got. The recurring images of tall, skinny ladies came
back to me...and they still looked good."



LOUISE JAMESON

Interviewwho

Louise Jameson

EXCLUSIVE INTERVIEW BY BEN LANDMAN FOR THE WHOVIAN TIMES



LEELA THE SAVAGE

WT: Could you tell me a bit about yourself, please?

Louise: Just briefly, because it's like thirteen years worth of work: I've been working since I was nineteen; I'm thirty-two now. I've done several years with the Royal Shakespeare Company touring America... we did New York, Denver and Omaha. I've done three or four series for television...most recently, a series called "Tenko" about a Japanese prisoner-of-war camp, which I believe is being sold over here...I hope so, I really enjoyed doing it; a series called "Omega Factor", where I got to play the Doctor instead of the assistant...it was a science fiction series; I had **Doctor Who** before that; another series called "Emmerdale Farm"; and a series called "Boy Dominic" for Yorkshire Television...

WT: "Emmerdale Farm"...didn't Frazier Hines do that?

Louise: That's right! We did that together. I only did six or seven episodes, but he's done several years on that.

WT: How did the job on **Doctor Who** come about?

Louise: It was time to sit by for a popular series. My agent decided I should sit tight for a while. I went up for "The Avengers", and **Doctor Who** and another show called "The Angels", which is about nurses, none of which came through until **Doctor Who** did. They interviewed sixty girls, then it got whittled down to ten, and then five, and then three, and then...I finally got it!

WT: Was it a show you were very familiar with?

Louise: I was very familiar with it from the age of about eleven to about sixteen...which is William Harnell and Patrick Troughton's days...when I watched it regularly. I didn't really catch it from between about eighteen...and when I did Leela, so I'd sort of lost touch with it...

WT: You don't follow it any more, then?

Louise: No, I don't...I actually don't have time! I work pretty solidly...(touch wood)...I actually manage to make quite a living at acting and I have a eighteen-month-old son. So, between the two, I have very little time watching any television at all!

WT: Did you find that your year-and-a-half on the show helped or hurt your career?

Louise: Well, it had its pros and its cons. As far as theatre went, it opened up the door enormously; I can now more or less pick and choose my theatre work since that time...which is lovely luxury, except it doesn't pay very well. But, for two years, I couldn't get a television interview after I came out! When I did, at that, it was "The Omega Factor", and then, as I say, "Tenko", which I think has finally managed in England to knock the image on the head for me. I still get remembered for Leela quite extensively, but people don't believe that that's all I can play now.

WT: Do you prefer work on the stage to television?

Louise: I do, I do. I'd love to do a decent film; I must say that's the next step I'd like to take. I was screen tested for a film over here, which'll be filming in Phoenix and Washington, if it comes off.

WT: Can you say any more about it?

Louise: I don't know the title yet, but it's by Scorpio Productions, and I know Jim Brandt is the casting director, and it's to play a KGB agent with a strong English accent...which I think I can muster!

(laughs)

WT: Do you know who's directing it?

Louise: No, I know nothing else about it, except I know they're interested in John Leeson as well; so it would be lovely if we got to do it together. It also means a green card, which is the magic, opening union door for America...

WT: The Screen Actors Guild?

Louise: That's right.

WT: Did you decide to leave the part or was it mutual?

Louise: Yes, I decided to leave the part...which is actually why she was written out so weakly. I was a bit upset that the only way they could think of getting rid of Leela was for her to fall in love. I mean (an untranscribable SNORT!)...

WT: It wasn't a very well-developed romance...

Louise: No! Absolutely! I mean...she could've died saving the Doctor's life or, you know...

WT: Gotten stuck on a Janis thorn...

Louise: Something, something! You know, we were going to call that a "Janice Thorn", but we decided that sounded like some out-of-work actress...Janice Thorn! So...we settled for Janis instead. But right up until the last episode I was being wined and dined, and being told "Please don't go"...very flattering for the ego and I was very sad to leave; but the time was right to move on, careerwise.

WT: Have you a favorite story?

Louise: Yes, "The Sunmakers", followed by "Talons of Weng-Chiang".

WT: And a least favorite?

Louise: "Horror at Fang Rock" is my least favorite. I think it would have made a very good two-part story, but it doesn't stretch to four. It was also originally written for Sarah Jane! It wasn't actually the BBC's fault...they were going to do a story about Dracula, vampires, and then...I don't want to knock the BBC...but the right hand didn't know what the left hand was doing and there was another department doing a documentary about vampires at the same time. There was a big battle about which one should go out and the documentary won, so we had to elbow the story for a later date; I don't know if they've rehased it for any of the other companions...

WT: There was a version of a vampire story later on...

Louise: Then I never got to see it...

WT: With Romana...

Louise: Well, then, poor Mary! With Mary, or...

WT: No...

Louise: With Lalla Ward. They probably rehased the Leela character to fit in with Romana; for me, they were rehasing the Sarah Jane character to fit in with Leela and it just doesn't work! They're so totally different, and rightly so, too! I mean, what Lis did was terrific! I think her work was really good and there's no way you can emulate that or copy that. I think they were very right to go for a totally opposite type of character; but don't give me her scripts and expect me to keep hold of Leela, you know? It was really hard work, that story! I had to

fight quite hard to hold on to Leela's character. Every now and again it would say in the script "Leela screams," and I would say, "No, Leela doesn't scream!" I remember I did scream in the rat bit...I thought that was quite a legitimate place to let out a howl or two...(laughs)...under those circumstances; but I did have to fight quite hard in that area sometimes...

WT: Would you go back and do it again?

Louise: I'd go back and do a story, but I wouldn't go back for a series, no. If they made the Doctor female...I'd go back! (laughs)

WT: What was the part you said was like playing the Doctor rather than an assistant?

Louise: That was a ten-part series called "The Omega Factor" which was investigating the 92% of the brain which we don't use, i.e. looking into telekinesis, telepathy and that kind of thing. I was playing a researcher...so, much more based on fact than **Doctor Who** is...the most wonderful thing about **Doctor Who** is that although it's science fiction it doesn't have to stick with science fiction like "Star Trek" has to...a certain set of rules and regulations that it mustn't break. Well really, with the TARDIS, you can go anywhere, do anything...there's very little limitation!

WT: Have you any favorite memories from the show?

Louise: That's such a difficult question, because stuff that seemed hysterical at the time goes for nothing. When we were doing "The Sunmakers" it was so cold; it's always my luck to be filming in a corset and an Edwardian outfit when it's the height of the summer and to be wearing next to nothing when it's so flipping cold! So, to keep me warm, Tom put his scarf in my mouth and I wrapped myself up like a mummy...I was wrapped right up to the bottom...and then, come the take, he'd just sort of whisk away the scarf and I'd spin out into the performance!

WT: Have you plans to work on the North American stage any time soon?

Louise: Well, it's unions, unions...I would love to, and I've done theatre over here...in fact it was with an English company...I just wish everyone would...lift the bans! I mean, we can teach you about classical roles and how to do Shakespeare and that kind of thing; and you can teach us about musicals like...the English just don't understand. I would love to mix and match the companies...I actually did start trying to form a company between Americans and British people...the American actors based in New York, and the English actors based in London. What we wanted to do was get a group of about twenty-four people...twelve of each...to tour the universities over here and over there and just make a Euro-American company together. We'd sort of got it underway and put out a few feelers and there was a great deal of comeback...and then I got pregnant, so...whoops!

WT: Would you consider doing a festival like Stratford?

Louise: Well if they tap us, yes, it would be wonderful. That's very much a "they ask you" sort of thing. Sometimes you can rent the studio, but actually to go out under the Royal Shakespeare Company banner or to get to Stratford, Ontario...it's very much "invitation only"...

WT: Thank you very much for your time.

Louise: Thank you!